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THE SUMMERS READERS

MANUAL

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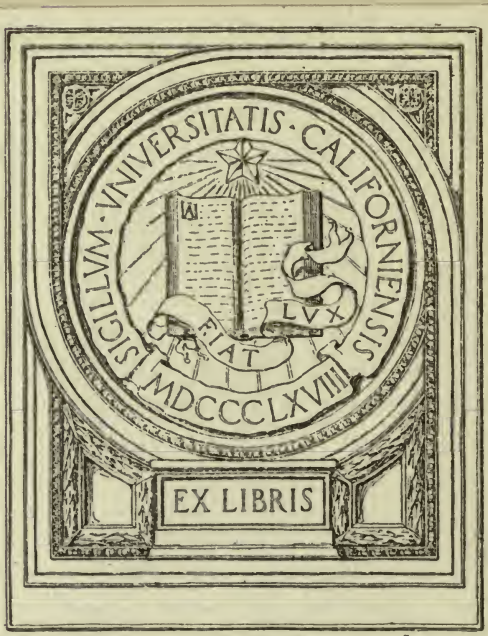
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THE SUMMERS READERS

MANUAL

FIRST LESSONS IN READING

BY

MAUD SUMMERS

FRANK D. BEATTYS AND COMPANY
NEW YORK

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S8

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UNIV. OF CALIFORNIA

PREFACE.

THE SUMMERS series of Readers consists of a Primer, a First Reader, and a Second Reader, closely articulated for the purpose of teaching beginners to read, and a Manual of Instruction intended to give teachers a full knowledge of the elements involved in the process of learning to read, and definite, practical guidance for daily classroom work.

The whole purpose and essence of reading is the communication of ideas. It is the thought — the impression — rather than the form — the expression — which gives value to what is read. With this fact in mind the subject-matter has been chosen with special reference to primal social activities in history and contemporaneous society significant of the race development, as the securing of food, shelter, and clothing. But this subject-matter must touch the child personally if it is to be of value in learning to read. It must appear for him in the form of action, rhythm, stories, observation, plays and games, if the symbols of reading are to be fraught with meaning for him. What is of interest to the child, and what is of value to society, have both been kept in mind in selecting and arranging the literature of childhood used in this series of readers.

This Manual of Instruction provides for three half years of work. Foreign children, or those of slower development, will require a longer time. In that event, the lessons in the Manual will suggest the *order*, not the time.

In learning to read, two lines of work are to be developed at separate periods each day. Reading lessons and Phonic lessons in orderly sequence are given in the Manual of Instruction.

Helpful suggestions for this series of readers have come from many sources. The author wishes to acknowledge especial indebtedness to Edgar Dubs Shimer, Ph.D., District Superintendent, New York City, for valuable criticism; to Grant Karr, Ph.D., Teacher of the Principles of Education and Director of Observation in the Training School for Teachers, New York City, for suggestions concerning the statement of the unity of language; to Miss Alice H. Damon, A.B., Supervising Principal of the Primary Department, State Normal School, Potsdam, N. Y., for assistance in preparing the Manual of Instruction; and to Miss Caroline A. Yale, Ph.D., Principal of Clarke School, Northampton, Mass., for the use of the chart of consonant sounds.

PART I.

LEARNING TO READ.

1. The Fundamental Principles in Learning to Read.
2. Elements of Reading:
    (a) The Thought Element.
    (b) The Symbol Element.
    (c) The Phonic Element.
3. Methods of Teaching Reading.
4. Summary.

I.

THE FUNDAMENTAL PRINCIPLES IN LEARNING TO READ.

Language Defined. Language is the conventional means by which man communicates his thoughts. It is a complex unity composed of thought and symbol, spoken or written. Because it is the means by which different minds are identified in thought, it becomes an essential factor in social organization.

Symbolism. In a wider sense all means of social communication, material and pictorial expressions, as well as spoken and written words, may be called language. Thought, through symbol, to thought, is the whole social process of language, spoken and written, for every meaning has a symbol and every symbol has a meaning.

The Problem in Learning to Read. The problem in teaching reading is to bring the symbol and its meaning into vital unity in the mind of the learner. Hence it is necessary that the teacher distinguish clearly between these elements. When the thought and the symbol have become so united that each is essential to the other, the problem of learning to read has been solved.

Fundamental Principles. There are three chief fundamental principles involved in the process of learning to read, namely:

First. Images. The thought aspect of language depends upon clear and vivid images. This is so important that unless children have such images they cannot master the symbols which represent them. One purpose of nature study, handicraft, and art is to give children these images.

Second. Wholes to Parts. In acquiring knowledge the mind moves from the vague whole to the parts and then back again to the clarified whole. An understanding of the parts gives a fuller meaning to the whole. The mind analyzes in order to reach a better synthesis. When we wish to make known to a child a coat, for instance, we do not show him separately the sleeves, the lapels, the pockets, the buttons. We hold up the whole garment and say, "Here is a coat." It is necessary to do the same in teaching reading. Give the child first an image of the whole situation which he is to think himself into, and then come to the details to make the whole clear.

Third. Self-Activity. The child is an active, creative agent, vitally concerned in adjusting himself to his physical and spiritual environment. Self-activity manifests itself in some external form, which in language is the symbol of the self-active thought. Success in teaching reading depends upon the amount of self-active response the symbol awakens in the thought of the child.

These three fundamental principles, namely, clear and vivid images, whole situations, and self-activity in the form of response and interest on the part of the child, should be kept in the foreground in teaching reading.

2.

ELEMENTS IN LEARNING TO READ.

Since language is composed of thought, symbol, and sound, the main elements to be considered in learning to read are the thought, the symbol, and the phonic elements.

THE THOUGHT ELEMENT.

The Purpose of the Thought Element. The problem of elementary reading is to establish a permanent association between the written or the printed symbols and the thoughts which they represent. The thought is all-important; it is the vitalizing element in learning to read. In learning to talk the child associates the meaning with the spoken symbol; in learning to read he associates a thought content with a sight symbol. The strength of the association depends in each case upon the worth the thought has for the child; hence the great necessity of giving especial attention to the thought element in learning to read.

Action Sentences. A sentence is the unit of language and the life-giving factor in the process of learning to read. It is important, therefore, that in the beginning the child should form the habit of grasping sentences. In the first reading lessons it is necessary to find subjects which interest the child and furnish clear mental pictures. Children are interested in actions. They like to move and will read for the purpose of performing an action. Action sentences appeal to all children, because that which a child does makes a deep impression and involves large self-activity.

Nursery Rhymes. Children are so influenced by rhythm that it is impossible to train them aright without giving due consideration to this form of expression. There are many interesting complete rhymes and poems that are valuable for reading lessons. In content the poetry of childhood should contain familiar images, tinged with enough of mystery to give that subtle mingling of sense and nonsense which stirs the imagination of the child and also relates him to the actual world in which he lives. The Mother Goose melodies fulfil these conditions, but it is the rhythm far more than the thought that attracts the child. Have the children learn the rhymes by ear and recite them with no thought other than that they are to be enjoyed. Incidentally, they will afford valuable exercise in pronunciation, articulation, and tone modulation, if the teacher is careful about these matters, for children are great imitators. Later the children will read these rhymes and poems with great pleasure, thus associating a valuable thought content with its printed symbol in a way that will make the association abiding.

Stories. Children express in action, and ultimately in character, the influences which they receive from stories. Therefore, stories containing true and good ideals should be selected. Children appreciate and love what appeals to the best and the highest in them. Nursery rhymes, fables, fairy lore, and classic myth should be used. They have nourished the race, and will also feed the soul life of the individual child. The outer form varies with the age and the country, but the inner meaning is of the spirit and will outlast the centuries. Every teacher should, therefore, carefully cultivate the art of story-telling. It is far better to present a story orally than to read it from a book. If it is told, the teacher can adapt it to the needs of her classes, and by the magnetism of voice, eye, and personality awaken an abiding love for good literature. At a later period the child will enjoy reading these same stories in the reading books of the first and second grades.

Observation Lessons. Observation and description should precede reading in the early lessons. The teacher may write on the blackboard simple sentences based upon these observations and descriptions. Anything in the environment of the home or the school which interests the child should be utilized. Encourage the children to observe their household pets and to tell the other children about them. Whatever the child makes in the time devoted to handicraft, or observes in the nature lessons, or plays in the recreation period may be used as material for reading lessons. Color is so intimately connected with the emotional life that its value and importance should be recognized.

THE SYMBOL ELEMENT.

Use. All thought which rises to the plane of self-consciousness is communicated by means of a material, a pictorial, or a lingual symbol. The thought element and the symbol element are two sides of the same thing, namely, language. They form the *impression* and *expression* of language, and hence of social communication and identity.

Kinds of Symbols. There are two kinds of symbols which must be mastered in learning to read, namely, the vocal and the graphic, appealing respectively to the ear and to the eye. These symbols are made by the voice and the hand, and are recognized by the ear and the eye. They must always be regarded in the light of that which they represent in connection with elementary reading, whether used in receiving or expressing thought. This thought must be kept clearly in mind in silent and oral reading, in word repetition, and in word drill. It will aid also in the spelling and the phonic work of the children.

THE PHONIC ELEMENT.

Definition. The phonic element deals with articulate sounds and the letters or the symbols which represent them. Here, as elsewhere in learning to read, the unity between meaning and symbol — impression and expression — must be kept clearly in mind. The spoken symbol implies training in pronunciation, enunciation, articulation, inflection, and all that makes for clear understanding and agreeable oral expression of thought. Ear and voice, eye and hand, are tools which must be trained to work with automatic perfection as the means in communicating thought.

Purpose. The purpose of the phonic lesson is the association of a sound with its written or printed symbol, so that the child will be able to get and to express the sound when the symbol is presented to him. The sight symbol and the sound symbol should be so thoroughly associated that immediately upon the presentation of either one of them the other will appear in consciousness.

Ear and Voice Training. It is of the utmost importance that children be given a broad experience with sound in the way of ear and voice training exercises for a few weeks before the formal study of phonics is begun. These exercises may be carried on in connection with the thought development in learning to read and in the music work. In the nature work the children should be trained to listen to bird note, insect hum, and other sounds of nature. Story-telling is most helpful in this ear training. It should begin in the first grade and continue through the entire elementary school period. The reading of poems aloud should be a regular part of the school program, not only to stimulate the imagination, but also to give the enjoyment that comes from the cadence of rhythmic language and

to train the ear to make fine discriminations. Ear training and voice culture are so intimately related that it is impossible to cultivate one without cultivating the other, for they sustain to each other the vital relation of impression and expression.

Phonic Facts. The question of the exact number of elementary sounds in the English language is still unsettled. This Manual is based on the belief that there are forty-five elementary sounds in the English language, twenty vowel sounds and twenty-five consonant sounds. The difficulty in mastering the phonic element in learning to read English is greatly increased because some of the elementary sounds are represented by two letters, as *th* in *thin*, *ea* in *head;* and some sounds are represented by two or more symbols, as *e* in *her*, *u* in *turn*, and *i* in *firm*. It is neither necessary nor desirable that little children should learn all the equivalent symbols; nor is it considered wise to give to children all of the forty-five elementary sounds. Forty is the number taught in the phonic lessons of this Manual. Use has determined the order of presentation.

1. *Vowel Sounds.* The vowels are always pure sound. They express the emotions and are the rhythmic, musical element which gives language its beauty. There are many equivalent spellings for the twenty elementary vowel sounds in the English language. Those most frequently used are found on page 113; the others will be learned unconsciously as the child develops. See page 113 for a scientific arrangement of the vowel sounds.

2. *Consonant Sounds.* The consonants limit and define sound. . Of the twenty-five elementary consonant sounds, ten have no vocal quality whatever. They are commonly known as breath sounds — *f*, *h*, *k*, *p*, *s*, *t*, *ch*, *sh*, *th*, *wh*. With the ex-

ception of *h*, every one of these breath sounds has its corresponding vocal sound:

f	vocalized	becomes	v
p	"	"	b
t	"	"	d
th (thin)	"	"	th (then)
wh	"	"	w
k	"	"	g
s	"	"	z
ch	"	"	j
sh	"	"	zh

See p. 112 for a scientific arrangement of the consonant sounds.

3. *Phonograms.* In all the phonic lessons used in this Manual a *phonogram is the symbol of a sound group,* usually composed of a single vowel sound combined with a single consonant sound. For example, *ing* in *s-ing* is a phonogram, but in *see-ing* it is a syllable.

Diacritical Marks. Useless phonograms are a burden rather than a help; therefore the child should learn only those which he actually uses. For this reason it is not advisable to use diacritical marks during the earlier stages of learning to read. They make the symbol complex and cumbersome, and at the same time their need and great value do not become apparent until the child begins to use the dictionary, say, in the fourth school year. In the earlier stages of learning to read, symbols acquire meaning by being constantly associated with their respective sounds and thoughts. Habits of pronunciation are formed by always attaching the same

sound values to letters and groups of letters. When a child forms an image of a word burdened with diacritical marks, he must later form an image of the word without these. When children are taught to look for diacritical marks their imaging power is centered upon the markings of the words instead of the thoughts for which these words stand; hence it takes longer to get the thought, and as a consequence they are apt to be slow readers. Rapid readers are usually thoughtful readers, because they have the power to grasp quickly a large number of words and to interpret them in mental pictures.

Phonic Drill. Phonic drill and reading are distinct processes and should be taught at different periods of the day during the first two years of school. The purpose of the elementary reading lesson is to associate permanently the thought and the symbols which represent it, so that the thought can be gained from the written or printed language. The purpose of the elementary phonic lesson is to associate permanently sounds and the characters which represent them, so that new words can be readily recognized. Both processes are necessary in teaching reading, but phonic lessons should be relegated to a subsidiary place so that they may not become an impediment to the main purpose.

Phonic Method. In the phonic method sight words are analyzed into their elements, which are then combined in new relations to form new words. These new combinations of familiar elements in new relations are recognized again and again, until the association grows permanent, and so new words are acquired. Consonant sounds are recognized as initial, final, and medial. Next the phonogram element is analyzed into its vowel and consonant sounds. By means of familiar symbols the child has the power to pronounce new words. A knowledge of individual symbols is the foundation upon

which the sight recognition of words rests; hence the necessity of rapid and varied drills.

The method suggested in this Manual for phonic lessons is as follows:

1. Separate sight words into their consonant sounds and phonograms.
2. Separate phonograms into their consonant and vowel sounds.
3. Associate these sound elements with their symbols.
4. Combine the sound elements to form new words (Phonic Synthesis).
5. Teach initial and final syllables as phonograms.

3.

METHODS OF TEACHING READING.

Methods of learning to read are the result of bringing the different thought, symbol, and phonic elements into combination and active co-operation. The process is organic and all these features must be kept in mind. There are two kinds of reading, silent and oral.

Silent Reading. Silent reading is the personal, individual way of getting thought from the printed page. The teacher must lead the pupil to see that the sentences have meaning. From the very first the teacher should never lose sight of this fundamental principle and should train the child into the habit of interpreting the printed page into mental pictures. A good method of conducting the reading lesson is the following:

Let each child read the entire lesson silently to get the thought (whole to parts). When the child does not recognize a word and cannot get it from the context or the sound elements, tell him what it is, in as simple a way as he would be told about a new object in the home. When he has finished reading the child may show that he is ready to give the thought. The teacher requests a pupil to give in his own language what he has just read. It will then be seen how vivid his images are of what he has read and how fully it has appealed to him. At the same time, his expressing it in his own words will exercise his self-activity. It is not wise in the beginning to correct imperfect language to any great extent, for the reason that the child's attention is liable to be diverted from the main thought to some detail of the medium of expression. This is disastrous and will tend to make him unnatural in both his thinking and

feeling. It destroys his appreciation for the whole, blurs his images, and takes away the chief motive for reading.

In learning to read the child begins with the image of some story, which he particularizes and clarifies by the thoughts in the sentences and the ideas in the words. He masters the word elements in this way, as a unity of meaning and symbol, which gives significance to the sentence and to the story as a whole. Thus the power of getting thought from the printed page develops.

Oral Reading. Oral reading is the process of interpreting thought from the printed page and imparting it to another by means of the voice. Silent reading should always precede oral reading, so that the child may get the thought before he attempts to give it. Silent reading is the power to translate the words into thoughts or emotions. Oral reading goes a step further and gives these thoughts and emotions audible expression and awakens them in another. Silent reading is a necessity; oral reading is an accomplishment. Oral reading is another way of telling a story. It implies the ability to awaken one's thoughts in another's mind. It lacks the freedom of expression usual in story-telling, for it demands power to interpret and transmit thought almost simultaneously.

There are many ways of conducting an oral reading lesson. Two methods are given for illustration:

A

1. The development of new words.
2. The silent reading of the complete story.
3. Oral reproduction of the complete story.
4. Oral reading of the complete story.

1. The development of new words.
2. Silent reading of paragraphs.
3. Oral reproduction of paragraphs.
4. Oral reading of paragraphs, then of the whole.

These methods differ only in the breadth and scope of the image of the whole that the child is to think through at one time.

Freedom of expression usually accompanies the reading of interesting thought. The child will usually use natural, clear tones in reading, as he does in talking, if he understands what he reads. Many children read poorly because they neither understand nor feel any meaning in the words. Both gesture and language will be spontaneous if prompted by right thinking and right feeling. The dramatic presentation of a story, however crude, becomes a great aid.

Word Repetition. Many repetitions of words, phrases, and sentences are necessary in mastering the symbol. It is quite possible to have a repetition of words with an ever-changing variety in valuable thought. This variety holds the interest of the children and at the same time accustoms the eye to the repeated symbol. The symbol elements in the action sentences, observation lessons, nursery rhymes, and stories must be repeated many times, but, to preserve interest in them and to increase their meaning, the greatest care must be taken in the selection and the presentation of the thought element. If the teacher of elementary reading can master this part of her work, her success is well-nigh assured.

SPELLING.

Notion and Purpose. Spelling is a finer analysis of the process of learning to read and hence involves all the elements of learning

to read. The problem in learning to spell is to associate permanently the smallest symbols of the word, the letters, oral and written, with their appropriate meanings. In oral spelling the impression is received through the ear; the expression is by means of the voice. In written spelling the impression is received through the eye; the expression is by means of the hand. Because written spelling occupies a much larger place in life through the need of communicating ideas by means of writing, it should receive more attention in language teaching than oral spelling. The training of the eye and the hand is, therefore, more important in learning to spell than the training of the ear and the voice, although oral spelling sometimes helps by bringing in the auditory and the vocal memory to assist the visual and the manual. In the beginning children should learn to spell by *writing*, not as a drill in penmanship, but for the purpose of calling attention to the form of the word.

Elements. Spelling is a complex and difficult art and requires (a) training in elementary sounds and their symbols, or phonic drill; (b) training of eye and hand in forming the letters of a word, or written spelling; (c) training of ear and voice in naming the letters of a word, or oral spelling. Sound, form, and name of letters must be inseparably associated, so that they will become necessary elements in the vital combination of symbol and meaning in the word.

Method. In the method pursued the teacher writes *Sing.*, for instance, upon the blackboard, with capital letter and period to indicate that it is the expression of a complete thought. The teacher then erases the word and requests the children to write it. Review this word at the next lesson and add a new one. Next the teacher writes *I can sing. Can you sing?*, and similar sentences, upon the blackboard, and proceeds in the same manner. As the work progresses the children should image a new sentence at each lesson, and

in addition should be able to write from dictation several review sentences. In the early lessons the children should write at the blackboard, or use unruled paper and soft lead pencils with dull points. A clear image of the symbol will aid the child in writing it. This makes it essential that the teacher write a legible hand.

Word Drill. Drill upon the words learned is necessary to mechanize ear, voice, eye, and hand in the reading process so that the child may be left free to attend to the subject-matter. Have the children pronounce, write, and spell the unfamiliar words found in the reading lesson. Insist upon exact pronunciation and a natural, pleasing modulation of the voice. Later the children should use these same words in spoken and written sentences. After children have learned the names of the letters, both oral and written spelling should be used, since they are correlative processes. Oral spelling often deepens the impression and makes the image more permanent.

THE ALPHABET.

The alphabet should be taught in serial order, because of its use in reading card catalogs, dictionaries, etc. The alphabet characters have been learned in the phonic drill by associating the sounds with the letters as the children require them to master words, but not consecutively. The A B C's, however, in their old-fashioned significance, should be a part of the child's knowledge when he enters the second grade.

SUMMARY.

In the process of learning to read, certain elements are brought together and associated in vital organic unity in accordance with broad general principles. These the teacher must keep constantly

in mind if she is to succeed. Reading, like all language, is a combination of thought and symbol. The thought gives the meaning and is the *reason* for reading, while the symbol is only the tool and instrument of the thought. Care must be taken to see (a) that the child forms clear images of what he is reading; and (b) that he obeys the fundamental law of mind of proceeding from wholes to parts. By holding these principles in full view and giving the thought element the leading place, the symbol and phonic elements will fall into their proper place in accomplishing the purpose of elementary reading, namely, the association of the symbol and its meaning in a vital unity.

PART II.

FIRST HALF YEAR: FIRST STEP.

Two lines of work are to be developed at separate periods each day.

1. Ear Training Exercises.
2. Preliminary Blackboard Lessons.

EAR TRAINING EXERCISES.

Directions. 1. The purpose of ear training is to familiarize the child with the elementary sounds in the language, so that he may have accurate sound images before associating them with the corresponding symbols.

2. Give the sounds of the letters, not the names. Teach the letter-names later in the Phonic Lessons. Give the sounds softly but distinctly. A loud, harsh voice makes purity of sound impossible.

3. Cultivate the attentive ear in children. Teach them to hear, and then to image, the song of the birds, the patter of the rain, the sound of the wind, the hum of the bee, the puff of the locomotive and other familiar sounds.

4. The rhymes and poems are suggestive, not final. The teacher may choose others if they better meet her need. Those selected from song literature have a tone quality that will interest children and prove helpful in training the ear. Read the poems aloud in a well modulated voice, with clear articulation, that the children may become sensitive to the beauty of the human voice.

5. Ear training should precede the formal study of phonics for a few weeks. The exact time required cannot be arbitrarily named, because it depends not only upon the ability of the class but also upon the teaching power of the one in charge. From six to eight weeks, with daily periods ten or fifteen minutes in length, will accomplish good results.

I.

Consonant sounds are taught by phonic analysis of words, and not by any artificial device. Ear training exercises are helpful as a preparation for this work. Let the first sounding be done *by the teacher* and have the children perform the actions as she slightly separates the sound elements. In this way the ear soon becomes accustomed to the formation of words from their phonic elements. *Ex.:*

John may r–un.
Mary may j–ump.
You may h–op, Frank.

Mary may bring me a b–ook.
John may put the b–ook on the t–able.
William, please bring the fl–ag.
Frank may wave the fl–ag.

Caution. There should be no abruptness about such an exercise. The slight separation and the gentle prolonging are sufficient to keep the children listening and interested. Avoid giving to separate consonants, sounds which they do not possess.

II.

Slow Pronunciation of Names. Children are interested in their own names; if they pronounce these slowly they will begin to distinguish sounds. The teacher first pronounces her own name as the children watch, making prominent the initial sound. She then calls upon different children to pronounce their names. *Ex.:* A child named Mary says: "My name is M–ary," emphasizing the sound "M." Another says, "My name is R–obert," emphasizing the sound "R," etc.

III.

Singing Games. The old-fashioned singing games, such as "Here We Go Round the Mulberry Bush," "London Bridge," "Looby Loo," etc., will delight the children and are excellent exercises for ear training. (See *Folk Songs and Games* by Marie Ruef Hofer.)

IV.

Phonic Game. *What is it?* A child acts as leader and stands in the front of the room. The children in their seats question him until the supply of rhymes is exhausted. *Ex.:*

Leader: I 'm thinking of something that rhymes with *top.*
Child: Is it chop?
Leader: It is not chop.
Child: Is it hop?
Leader: It is hop.

Object. Grouping of words with like phonograms and final consonants.

V.

Phonic Game. *Guess.* Ask a child to leave the room. Children in their seats choose a word. When the child returns he either acts out the word he has in mind or describes it. *Ex.:*

Action.

We are thinking of something that rhymes with *bat.*
Is it this? (Child guessing puts on a hat.)
No. It is not hat.
Is it this? (Child guessing pats his head.)
No. It is not pat.

Is it this? (Child guessing says *Meow.*)
Yes. It is cat.

Is it a pretty color?
It is not red.
Is it something we sleep in?
It is not bed.
Is it a boy's name?
Yes. It is Ned.

VI.

Phonic Game. *Hide and Seek.* Teacher gives the first rhyme. She then calls upon a child to give a rhyme using the same initial letter. This child then calls upon another child. Continue in this way until the rhymes are exhausted. *Ex.:*

I am in *run.*
I am not in *Sun.*

I am in *rug.*
I am not in *bug.*

I am in *rose.*
I am not in *nose.*

Object — Grouping of words with like initial consonants.

Caution — Be careful to articulate the initial and final consonants distinctly.

A LIST OF RHYMES AND POEMS.

The teacher may read the following rhymes and poems to the children in connection with the Ear Training Exercises.

THE MELODIES OF MOTHER GOOSE.

Three Little Kittens.	Peter Piper.
Hey, Diddle, Diddle.	One, Two, Buckle My Shoe.
Baa, Baa, Black Sheep.	I Saw a Ship a-sailing.

SONG LITERATURE FROM THE *Modern Music Primer.*

The Fireman	Frederick Manley.
The Journey's End	" "
The Humming Bird	" "
The Reason Why	" "
The Woodpecker	" "

SONG LITERATURE FROM *Small Songs for Small Singers.*

Mr. Duck and Mr. Turkey . .	W. H. Neidlinger.
Tiddledy-winks and Tiddledy-wee	" "
Tick-Tock	" "

"The Drum," by Eugene Field.
Book: "Poems of Childhood."

"Who Stole the Bird's Nest?" by Lydia Maria Child.
Book: "Child Life," (Selections) John G. Whittier (Ed.).

"Robert of Lincoln," by William Cullen Bryant.
Book: Whittier's "Child Life."

"The Clucking Hen," from *"Aunt Effie's Rhymes."*
Book: Whittier's "Child Life."

PRELIMINARY BLACKBOARD LESSONS.

(Time, about eight weeks.)

Directions. 1. This Manual contains thirty Preliminary Blackboard Lessons. The purpose is to associate thought and symbol. These preliminary lessons anticipate the first twenty-nine pages in the Primer but do not exactly reproduce the text. By means of the blackboard work the pupil accumulates a small initial vocabulary which enables him to read the lessons in the Primer with no fear or uncertainty of the text.

2. There is no exact limit to the number of Preliminary Blackboard Lessons that should be taught. Those given in the Manual indicate the order of development, not the time. American children will master the lessons given in from six to eight weeks. Foreign children will require a little more time, since they must learn to associate thought with both the spoken and the written symbol. When children read lessons written on the blackboard with ease, put the Primer in their hands.

I.

The teacher writes the action sentence *Run.* on the blackboard in a clear, distinct hand. The initial capital and the period at the end are consistently used, so that from the beginning the children are accustomed to them. After writing the word the teacher expresses the action by running. If her dignity will not permit her to do this, she may bring in a child from the second or third grade and ask him to perform whatever action is indicated by the word written upon the board. The word is not spoken at this time;

the child discovers the meaning from the action. The whole purpose of the teacher is to associate the thought expressed by the action with its written symbol. Let this word remain on the board; write it in a larger hand near the place where the word was first written. Again let the teacher or child perform the act. Select another board; write the word in a smaller hand. Again express the thought in action. The class will watch this with deep interest. Some member of the class will soon associate the written word with the action, and will stand upon the first round of the ladder leading to the interpretation of thought from written symbols.

The reason for writing the word in a larger and a smaller hand, and especially in different places on the blackboard, is to prevent local association. Then, too, the change of place will intensify the child's interest and attention.

Make the reading lesson short and repeat it at intervals during the day. If fifteen minutes is the time set apart for reading, divide this into three five-minute periods. The lesson period should be lengthened as the work advances.

II. III. IV.

On each succeeding day, and in the same manner, teach

Hop.
Jump.
Sing.

Teach one word a day and review those previously taught. Write the words on the blackboard a number of times arranged irregularly, and have frequent short drills upon them.

These four verbs, *Run*, *Hop*, *Jump*, and *Sing*, have been found by practical experience to be very good ones for the beginning

lessons. They will occur again and again in the later stories about animals and pets. They are also used in the stories about the plays and games which children delight to reproduce in the reading lesson.

V.

REVIEW.

Three methods of presenting a reading lesson are suggested:

A

1. The teacher writes an action word on the blackboard.
2. The teacher asks a child to perform the action.
3. The child looks at the blackboard and reads the word. (This is the beginning of oral reading.)

B

1. The teacher asks a child to perform any action he chooses.
2. The teacher asks another child to tell what the first one did.
3. The teacher writes the action word on the blackboard.

C

1. One child tells another what action to perform.
2. The child performs the action.
3. The teacher writes the word on the blackboard.

Many devices will suggest themselves to the progressive teacher if she clearly understands that the purpose of the lesson is to associate the thought with its written or printed symbol. If the child, after observing a word written on the blackboard, expresses the thought in action, he shows that he has read it.

VI.

and.

The teacher writes sentences like the following on the blackboard:

Run and jump.
Jump and run.
Run and hop.
Hop and run.
Run and jump and hop.
Jump and hop and run.

Endless combinations may be made with these words, giving constant change of thought while repeating the words. It is quite possible in this way to have word repetition with variety of thought.

Each time a sentence is written on the blackboard the process is as follows:

First: Observe the words. (Silent reading.)
Second: Express the thought in action.
Third: Pronounce the words. (Oral reading.)

Some children grasp the sentence form as unconsciously as they do the word form. If they fail to do so, teach the use of the capital letter.

Vary the lesson by introducing the names of children in the class, thus:

Run and jump, Mary.
John, hop and jump.

VII.

I can.

The phrase *I can* is next introduced. Write upon the blackboard the sentence *I can run.* Read it to the children. Have a child perform the action and then read the sentence aloud. Proceed in this way with other action sentences. Group the sentences in various ways and have frequent reviews.

I can sing.
I can hop.
I can run and jump.
I can jump and hop.
I can hop, and run, and jump.

The reading process consists of three steps:

First: Silent reading.
Second: The thought expressed in action.
Third: Oral reading.

After teaching the sentence as a whole, it should be analyzed into words. For instance, ask a child to pass to the blackboard and point to *I can* as many times as he finds it written. Point to *run*, etc. This may be varied by asking a child to underscore or erase the words that are alike.

VIII.

Rover.

Household pets, anything and everything that is familiar to a child and in which he is interested, will serve as material for reading lessons. Rover is a universal name for a dog and hence is arbitrarily used for illustrative purposes in these lessons. If Dash happens to be a better name known to the child, use that. Sentences like the following will suggest themselves:

Rover can run.
Rover can jump.
Rover can run and jump.
I can hop.
Rover and I can run.

IX.

Kitty.

Kittens are a never failing source of interest to children. At a suggestion from the teacher the children themselves will give sentences like the following:

Kitty can jump.
Kitty can run.
Kitty and I can run.
Kitty and I can jump.
Kitty and Rover can run and jump.

The teacher writes these sentences upon the blackboard as they are given to her by the different children. She then calls upon other

children to read them. A child may pretend that she is Kitty and dramatize the action. This dramatic instinct is universal in children and should be recognized throughout the school life.

X.

You.

The question form is easily learned and should be introduced in the early lessons. Combine familiar words in new relations:

Can you run?
Can you sing?
You can jump.
Can Kitty hop?
Can you hop and sing?

XI. XII. XIII. XIV. XV. XVI. XVII.

Write upon the blackboard in a vertical row several *I see* sentences. Have the children read them. Erase *I see* in each sentence, leaving *Rover, Kitty, you.* Again, place several *I see* sentences upon the blackboard. Erase *Rover, Kitty, you*, leaving *I see, I see, I see.* Erase *I*, leaving the single word *see.*

Continue in this way with the phrases *I can see, I have, I like, I love.*

Children are interested in home life, therefore introduce the words *father, mother, brother, sister, baby* in the early lessons.

Teach the articles *a, an, the* in connection with their nouns in order to secure natural expression.

Review these words in new sentences which combine familiar words in new relations. *Ex.:*

XI.

I see.

I see Rover.
I see Kitty.
I see you.

XII.

I can see.

I can see Rover jump.
I can see Kitty run.
I can see you run and jump.

XIII.

The bird.

Can you see the bird?
The bird can hop.
The bird can sing.
The bird can jump.
Can the bird jump?

XIV.

I have; a dog.

I have a bird.
I have a dog.
I have a kitty.
Have you a bird?
Have you a kitty?
Have you a dog?

XV.

I like; to.

I like Rover.
I like Kitty.
I like to sing.
I like to run.
I like to see the bird hop.
I like to see a dog jump.
I like to see Rover run.

XVI. XVII.

I love; mother; father; baby

I love Mother.
I love Father.
I love you.
Mother loves Baby.
Baby loves Kitty.
I love Mother and Father.

XVIII.

Children are interested in their own names, hence they will quickly learn to associate the spoken name with its written symbol.

Write upon the blackboard the sentence, *Catch the ball,*———. (Teacher, supply the name of a child in the room.) Erase the name and replace it with a different one. Continue in this way with other names. *Ex.:*

Catch the ball, John.
———, catch the ball.
Roll the ball,———.
Mary, roll the ball to———.
———, run to———.
———, hop to———.

XIX.

From this time on it will add to the interest if the sentences are so connected that they tell a story. The following method has been found helpful:

Suppose a bird has been observed. The children have something to say and this serves as material for a reading lesson. First one child and then another expresses his thought about the bird. The teacher writes the easiest of these sentences upon the blackboard, the result being somewhat as follows:

I see a bird.
It is a blue bird.
The blue bird can sing.
The blue bird can hop.

The teacher asks the children to read silently the entire story. As soon as each child is ready he may rise and turn his back to the blackboard. He then gives the thought in his own language. *Ex.:*

I see a blue bird.
The blue bird can sing and hop.

Call upon different children to express the thought, and accept any condensation of language which shows this power. The purpose in asking the child to interpret the whole story in his own language is to show that he has the *thought.*

The children are now ready to analyze the story into sentences. A good device is to cover the story with a curtain provided for the purpose. Raise the curtain and ask the children to observe, let us say, the third sentence. Cover this and ask a child to give the exact language. *Ex.:*

The blue bird can sing.

If he cannot do so, raise the curtain again and let him observe. Continue in this way with the other sentences, showing them to the children in an irregular order. The purpose of this is to show that the children not only have the thought as a whole, but that they know the words in each sentence.

By this method children are trained to read groups of words at a glance. They observe the sentence as a whole, image it as a whole, and read it as a whole. Comprehension of the thought leads to freedom of expression. In consequence, pupils will not be heard pronouncing disconnected words in unnatural, artificial tones.

The development of the lesson is as follows:

First: Children observe and express.

Second: The teacher writes this expression on the blackboard. When a story of three or four sentences is complete the order of interpretation is as follows:

First: Children observe and image. (Silent reading.)
Second: Each child in turn expresses the whole thought.
Third: The children read each sentence. (Oral reading.)

Color appeals to all children. Frequent use of it should be made in describing birds, flowers, and animals in the first reading lessons. The following are suggestive lessons containing such words as *big*, *little*, *pretty*, and adjectives of color.

pretty; my; white.

I have a pretty kitty.
My kitty is white.
Kitty can run and jump.
I like my pretty white kitty.

big; little; black.

Rover is a big, black dog.
I love a little, white kitty.
Rover likes my little kitty.
Rover and Kitty run and jump.

Vary the work at this point by teaching the word *are* and putting some of the stories in the second person. Children will enjoy reading or talking *to* an imaginary Rover or Kitty. *Ex.:*

I see you, Rover.
You are my big, black dog.
You can run and jump.
I like you, Rover.

XX.

SUMMARY.

Run.	I can	Rover	big	and
Jump.	I see	Kitty	little	to
Hop.	I have	bird	pretty	my
Sing.	I like	a dog	blue	the
	I love	mother	white	
	catch	father	black	
	are	ball		

With this limited vocabulary the teacher is able to formulate many sentences.

XXI.

Write upon the blackboard descriptions given by the children of grandma, father, mother, baby, or other members of the family. This will train them to observe closely and to image clearly. (Proceed as in Lesson XIX.)

I have a baby brother.
He has brown eyes.
He can laugh.
He can walk.
His name is Robert.

If necessary, let several development lessons precede the story in order to emphasize certain aspects of thought or particular words.

1.

My name is Helen.
My name is Mary.
My name is John. Etc.

2.

Baby brother can laugh.
Baby brother can cry.
Baby brother can walk.
Baby brother can pat-a-cake. Etc.

XXII.

Let each child describe his own home. Write one of these descriptions on the blackboard, somewhat as follows:

We live in a house,
It is a white house.
It is made of wood.
It has a yard.

XXIII.

In the language lesson show pictures of the home life of children of other lands. Have the children observe, image, and describe these pictures. Later, write a description of one of the pictures on the blackboard as a reading lesson.

1.

This is a little Indian boy.
He lives in a wigwam.
It is made of skins.
It is by the blue sea-water.

2.

This is a little Eskimo girl.
She lives in the North.
It is very cold.
Her house is made of snow and ice.

Whenever it is necessary, precede the story with one or more development lessons.

XXIV.

Select a little girl with bright dress and attractive coloring to stand before the class. Ask the children to observe, and then to close their eyes and image the child. Tell the little girl to step into the dressing room or behind a screen and have the children describe her. Express from the image, not from the object. The teacher writes the description on the blackboard, somewhat as follows:

1.

Mary is a little girl.
She has blue eyes.
She has brown hair.
She has a blue dress.

2.

Omit the observation and write upon the blackboard a description of a boy or a girl in the room. Supply a name and have one of the children locate the boy or girl. *Ex.:*

I see a boy.
He has black eyes.
He has black hair.
He has a red tie.
Name the boy,———.

XXV.

Nature lessons, handicraft lessons, playthings, games, and everything which appeals to the interest of the children may be used as material for the reading lessons. *Ex.:*

This is John's kite.
It is a big kite.
It is a red kite.
John made the kite.
He can fly his kite.

XXVI.

Let the girls having something brown about them impersonate brown birds. *Ex.:* Brown eyes; brown ribbons; brown dresses. Have them read the sentences silently and then perform the action. By a gentle movement of the arms the birds are represented as flying.

Play you are brown birds, girls.
Fly, pretty brown birds.
Sing, pretty brown birds.

Let the boys having something black about them impersonate blackbirds. *Ex.:* Black shoes; black clothing; black eyes.

Play you are blackbirds, boys.
Hop, little blackbirds.
Fly, little blackbirds.

Adapt the following lesson to suit the conditions by changing either the name or the color. *Ex.:* If there is a little girl in the room with a red ribbon whose name is not *Mary*, substitute the real name.

Play you are a redbird, Mary.
You have a red ribbon.
You may sing, pretty redbird.

XXVII.

Experience proves that a rapid and easy way for children to learn to read is by means of nursery rhymes and simple poems. The method of presenting a rhyme is as follows:

Have the children learn the rhyme by ear and repeat it aloud. Write the rhyme *Two Little Blackbirds*, on the board. (See Primer, page 23. In order that recognition may take place when the same rhymes are seen in print, carefully copy the arrangement of the text as found in the Primer.) Draw a pointer slowly under each line as the children repeat the rhyme. Do this several times until they begin to associate the spoken symbol with the written symbol. Children will soon recognize the elements most prominent.

After teaching the rhyme as a whole, analyze it into parts. Write lines, phrases, and words in different places on the blackboard. Have the children observe, image, and find these in the rhyme. *Ex.: Two little blackbirds; upon a hill; one was named; fly away; come again.*

Ask a child to find all the words that are alike. *Ex.: Jack; Jill; named; fly; come; again;* etc. Ask another child to find and name

all the words he knows. Let volunteers find lines, phrases, and words called for by other children who see them. In some such way as this every symbol can be brought to the child's consciousness.

When the children are familiar with the words comprising the rhyme they are ready to read sentences and stories using these same words in new relations. Keep the rhyme on the blackboard for reference. When in doubt about a word let the child find it himself by repeating the rhyme until he reads that word.

A summary of the steps involved:

1. Memorize the rhyme in order to acquire the thought.
2. Associate this thought with the written symbols.
3. Separate the rhyme into sentences, phrases, and words.
4. Combine these parts in new wholes; that is, in new sentences and stories.

One essential principle in learning to read is that the thought shall be familiar and interesting. The purpose of the elementary reading lesson is to associate old thought with a new symbol.

This same rhyme may be modified and used as a game. Select two children with blue ribbons, dresses, suits, or neckties, to impersonate bluebirds. Substitute their names and write the rhyme on the board as follows:

Two little bluebirds
Sat upon a hill,
One was named Helen,
The other named Mary.

Fly away, Helen,
Fly away, Mary.
Come again, Helen.
Come again, Mary.

Have the two bluebirds read the words from the blackboard, run to a corner of the room, and stoop down to dramatize the words "sat upon a hill." At the words "fly away" the little birds run around the room with outstretched arms to imitate the flying motion. At the words "come again" they should return to their original position. This exercise gives repetition of words with variety of thought.

XXVIII.

Rock-a-by, baby,
In the tree-top.
When the wind blows
The cradle will rock.
When the bough breaks
The cradle will fall,
Down will come baby,
Cradle and all.

Memorize the rhyme. Children like to express thought in action, therefore when memorizing the rhyme let them hold imaginary babies in their arms and gently rock them to the rhythm of the words.

Write the rhyme on the blackboard. Write the lines, phrases, and words elsewhere on the blackboard. Let the children observe these and find them in the rhyme. *Rock-a-by; In the tree-top; When the wind blows; When the bough breaks;* etc.

Find the words that are alike, *baby; cradle; when; the; will;* etc.

Action Sentences Based on the Rhyme.

Write upon the blackboard the sentence, *Bring me the doll.* Have the children read it silently. Ask a child to perform the action,

and then read the sentence aloud. Continue in this way with other action sentences.

Play rock-a-by, baby.
Make a cradle.
Rock the cradle.
Sing to the baby.
Sing rock-a-by, baby.

A real doll and cradle may be used and the following sentences be expressed in action:

Bring me the doll.
Bring me the cradle.
Put the doll in the cradle.
Rock the cradle.
Sing to the doll.
Sing rock-a-by, baby.

Teach *bring*, *put*, *make*, and other new verbs as sight words and use them in preliminary development lessons. *Ex.:*

Bring me the ball.
Bring me the bell. Etc.

Put the ball on the table.
Put the bell on the table. Etc.

Kindergarten Finger Play furnishes excellent *action* upon which to base the use of the word *make*. *Ex.:*

Make baby's ball.
Make baby's cradle.
Make baby's hammer. **Etc.**

XXIX.

See-Saw. (Primer, page 24.) Children like to recite to appropriate action. Rhythmic movement may be taught with the "See-Saw" rhyme as follows: While repeating the first two lines sink to a squatting position and rise again two times. While repeating the second line bend alternately to the right and left three times. Repeat these motions with the third and fourth lines.

XXX.

The Transition from Script to Print. It is impossible to give a fixed rule stating the time when the child should pass from the blackboard script to the book. This varies with the age and ability of the pupils. The observant teacher knows when to place printed material in the hands of the child by the readiness and ease with which he reads from the blackboard. It will be necessary to write the first lessons in the Primer on the blackboard for the children to observe the resemblance between that which is written upon the board and that which is printed in the book. Every primary teacher should *write a clear, legible hand.*

NOTE: — "*The Old Woman and Her Pig*," "*The House that Jack Built*," or other nursery rhymes involving much repetition of language, will be found helpful for supplementary blackboard lessons.

PART III.

FIRST HALF YEAR: SECOND STEP.

1. Blackboard Lessons and Primer.
2. Phonic Lessons:
   - (a) The Consonant Sounds.
   - (b) Phonograms derived from Words used in the Primer.
   - (c) Word Drill.

BLACKBOARD LESSONS AND PRIMER.

(Time, about twelve weeks.)

Directions. 1. There are seventeen rhymes and simple poems in the Primer. The vocabulary is based on the words found in these rhymes and poems. Have the children memorize each rhyme. Write it upon the blackboard and teach the elements as in previous exercises. (See page 43, Part II, Lesson XXVII.)

2. Continue the blackboard lessons along with the reading of the Primer. If necessary, precede a lesson in the book with one or more development lessons on the blackboard. (See page 39, Part II, Lesson XXI.)

3. The enjoyment of poetry must be recognized as a legitimate part of the child's development. To meet this need a Supplementary List of Poems is given to be read in connection with the Primer lessons. Wherever possible the poems have been chosen from books of selected poems, because these are usually more accessible.

Reading from the Primer. Page 31, Paragraph 1. Ask a child to read the words spoken by Robin Redbreast; ask another child to read the words spoken by Pussy Cat; ask a third child to read the descriptive portions of the lesson.

Paragraph 2. Have the children read the sentences silently and observe the picture on the opposite page. Answer the directions aloud.

Proceed in the same way with paragraph 2, on page 32.

Page 43. While reciting the second part of each stanza have the children imitate the action named. This may also be played as a "Singing Game." (See *Songs, Games and Rhymes* by Eudora Lucas Hailmann.)

Page 45. Paragraph 1 — Read the questions silently and answer them aloud. Proceed in the same way with similar lessons throughout the Primer.

Paragraph 2. Observation Game: Place a nut or some other object in a box. Let the children observe this for an instant only. Use for a blackboard lesson as follows:

1. Teacher, write question upon the blackboard.
2. Children, read the question silently.
3. Children, answer the question aloud.

The following is a suggestive method for the reading lesson on Page 45, paragraph 2. Ask two children to read the lesson as a dialogue. *Ex.:*

First Child: "Is it a red ball?"
Second Child: "No. It is not a red ball." Etc.

Page 48. Rhythmic movement may accompany this lesson. Have four children cross right hands to form a windmill. Turn in time while repeating the rhyme *Blow, Wind! Blow!* Another windmill motion may be taught as follows:

Two children stand back to back. Extend the arms and move them alternately up and down with a gentle fanning motion. Have the children in their seats recite the rhyme *Blow, Wind! Blow!*

Page 62. Tap rhythmically with the finger tips upon the desk in imitation of the rain while reciting the poem, *Rain.*

Page 72. Ask several children to pass around the room. Ask a little boy to lift his cap as he passes by his friends and to greet them by saying, "How do you do, Mary?" Ask a little girl to *bow* to a friend as she passes by and to say, "How do you do,———?" (See game "Going Walking" in *Popular Folk Games and Dances* by Marie Ruef Hofer.) Use the words, "Good morning," if this form of greeting is preferred. Explain to the children that the name is added as a mark of courtesy.

Page 80. The blackboard lessons may be extended by adding other animals. *Ex.:*

1. With a "Moo! Moo!" here, etc.———cows.
2. With a "Quack! Quack!" here, etc.———ducks.
3. With a "Bow-wow!" here, etc.———dogs.

LIST OF POEMS.

The teacher may read the following poems to the children in connection with the reading lessons in the Primer as indicated by the pages.

Page 11 "Twenty Froggies," by George Cooper.
Book: "Pinafore Palace," (Selections) Wiggin & Smith (Eds.).

" 26 "When Little Baby Bye-bye Goes." (Author unknown.)
Book: "Pinafore Palace."

" 33 "The Secret." (Author unknown.)
Book: "Songs of the Tree-Top and Meadow," (Selections) McMurry & Cook (Eds.).

Page 49 "The Wind," by Robert Louis Stevenson.
Book: "A Child's Garden of Verses."

" 57 "Alice's Supper," by Laura E. Richards.
Book: "St. Nicholas, Vol. V."

" 59 "Twinkle, Twinkle, Little Star." (Author unknown.)
Book: "Songs of the Tree-Top and Meadow."

" 63 "Who Likes the Rain?" by Clara Doty Bates.
Book: "Pinafore Palace."

" 65 "The Elf and the Dormouse," by Oliver Herford.
Book: "The Posy Ring," (Selections) Wiggin & Smith (Eds.).

" 66 "Thank You, Pretty Cow," by Jane Taylor.
Book: "The Posy Ring."

" 71 "Little Gustava," by Celia Thaxter.
Book: "Poems for Children."

" 103 "Little Jack Frost." (Author unknown.)
Book: "Pinafore Palace."

" 104 "The Snow-Bird's Song," by F. C. Woodworth.
Book: "Pinafore Palace."

" 107 "Bye, Baby, Night is Come," by Mary Mapes Dodge.
Book: "Rhymes and Jingles."

PHONIC LESSONS.

(Time, about twelve weeks.)

Directions. 1. There are twenty-five elementary consonant sounds. The purpose of the phonic lessons is to associate these consonant sounds with the letters representing them, and to become accustomed to the use of phonograms based upon words in the Primer. Word recognition should become automatic. See page 112 for a scientific arrangement of the consonant sounds.

2. All of the blackboard work should be written, not printed. The child reproduces by a more or less unconscious imitation the written forms which he sees upon the blackboard.

3. The lessons indicate the order; the time will vary with the ability of the children and must be determined by the teacher.

I.

r un.

Begin with the word *run*. This is a part of the child's vocabulary, having been learned in the early reading lessons. Appeal is made first to the ear, then to the eye. The teacher conducts the lesson as follows:

The Ear.

1. Pronounce *run* easily and naturally.
2. Give the sounds separately, thus: *r–un.*
3. Again pronounce the word. Call upon the children collectively and individually to do the same.

The Eye.

1. Write the word *run* on the blackboard.
2. Cover the *un* and have the *r* sounded.
3. Cover the *r* and have the *un* sounded.
4. Uncover the whole word and ask the children to put the two sounds together to make the word, *run.*

If the children cannot do this the teacher may do it for them, making the sound *r* prominent. The ability to blend one sound with another should not be a difficult phase of the work. The teacher's attitude toward blending is the influence which makes it hard or easy for the child.

To associate the sound *r* with its written symbol the following method is suggested:

The teacher writes *r* upon the blackboard, giving the sound, not the name. She then calls upon the children collectively and individually to give the sound.

Teacher: Close your eyes, children. Can you see how *r* looks? (Give the sound, not the name.) Watch me make it again.

Teacher writes *r* slowly several times, then erases the work. Children observe, image, and then write *r* upon the blackboard or upon paper. If a mistake is made have the child erase, again observe the teacher as she makes the letter, then write it a second time.

II.

f.

Teach the word *fun* in the same manner that *run* was taught in Lesson I. Write on the blackboard:

r un

f un

Cover first one part and then the other, sounding each element. Write *f*, *r*, *un*, on the blackboard a number of times, arranged irregularly. Review daily, adding new consonants and phonograms as they are taught.

III.

s ing.

1. Separate both the spoken and the written word *sing* into the phonic elements:

   (a) *s* consonant sound.
   (b) *ing* phonogram or sound group.

2. Associate each sound element with its written symbol.

3. Combine the consonants *r*, *f*, *s*, and the phonograms *un*, *ing*, to form new words:

r un	s ing	r ing	s un
s un	r ing	r un	s ing

Phonic Drill. Phonic Drill upon words from the Primer will each day follow two lines:

I. A list of words to be separated into sounds (Phonic Analysis).
II. A list of familiar sounds to be combined in new relations to form words (Phonic Synthesis).

Phonic Drill upon phonograms and the consonant sounds may be given in two ways:

1. Combine different consonant sounds with the same phonogram.

2. Combine different phonograms with the same consonant sound.

For convenience the first is called a *Phonic Series;* the second is called a *Word List.*

Phonic Series. Combine *f*, *r*, *s*, with *at* to form this phonic series. Review the *un* series of words.

Develop the blend as follows:

(a) Write *at* on the blackboard and pronounce it. (The children will recognize the word, having seen it many times in the reading lessons.)

(b) Select a consonant, *r* for example, and write it in front of *at.*

(c) Combine the two elements into a whole word without making more of a separation than is necessary to explain the blending of the sounds.

Prefix *f* and *s* in the same way.

Write the *at* and the *un* series on the blackboard.

r at	r un
f at	f un
s at	s un

Children pronounce the words. Cover first one part and then the other, sounding each element. Review daily, adding new sound elements as they are taught. As soon as possible refrain from assisting the children by covering the parts.

Word List. Write upon the blackboard in a vertical row the words beginning with *r*, from the Primer, pages 5 – 26. *Ex.: Rover, roll, rock.* Have the children pronounce them. Then erase *over, oll, ock*, leaving only *r*, and let children make the sound. Continue with words beginning with *f* and *s* in the same way.

Again, write several words on the blackboard containing the phonogram *at.* Erase *f, s, r*, leaving only *at.*

Continue in the same way with the *un* series and the *ing* series

Word List No. I.

s ing	r at	f un
s at	r ing	f at
s un	r un	

Retain this list on the blackboard for daily drill, rearranging the order from time to time and adding new words as they are taught. The lists for word drill are not final. Let use be the guide in deciding the number of words to be taught. The analysis of these words into their sound elements will determine the number of phonograms to be taught. Proper drill upon both the phonic series and the word lists leads to sight recognition of words, by means of their sound elements. This is the purpose of phonic work.

Phonic Cards. All drill work should train the mind to observe accurately, to image vividly, and to express quickly. In every exercise aim to secure, first, clear images; second, rapid work. It interferes with normal growth and development to reverse this order. To accomplish these ends, prepare a set of phonic cards each one representing a separate sound or phonogram, and use for rapid sight work after the board work has been given. Cut cards to a uniform size of eight by six inches, out of heavy paper, and write with India ink and a camel's hair brush. Stand in front of the class and call upon the children in order. If the child cannot give the sound instantly, call upon another. Children will work rapidly if they are trained to do so. Review frequently and as the need arises prepare new cards. It is quite possible to have repetition with a constant variety of new material.

V.

h op.

1. Write *hop* on the blackboard and teach the sound elements *h* and *op*.

2. Associate each sound with its symbol.

3. Identify the sound *h* in the sight words *have, has, here, hill.* (Proceed as in Lesson IV.)

4. Add *hop* to Word List No. I, and review daily, for a few moments, at the close of each lesson.

VI.

i.

1. Separate the sight words *Jack, Jill, jump,* into their sound elements.

(a) If any of the children in the class have names beginning with *J* add these to the list, as: John, Julia, Jones.

(b) Use capital letters for proper names, small letters for common ones. Meet each need by teaching that for which there is a demand.

2. Associate the sound *j* with the letter.

3. Combine *ill*, *ack*, *ump*, with the known consonant sounds to form the phonic series:

ill	*ack*	*ump*
r ill	J ack	j ump
f ill	s ack	h ump
s ill	h ack	
J ill	r ack	
h ill		

VII.

m.

1. Write *may* on the blackboard and teach the sound elements *m* and *ay*.

2. Associate each sound with its symbol.

3. Identify *m* in the sight words *Mary*, *my*, *me*, *mother*.

4. Combine *ay* with familiar consonant sounds to form the phonic series:

h ay
s ay
j ay
r ay

5. Combine the sound *m* with the phonograms *ill*, *op*, *at*, previously taught. Add these to Word List No. I for review.

VIII.

p, initial; final.

1. Initial *p*— the first sound heard in *pussy, play, pretty.*
2. Final *p*— the last sound heard in *hop, up, jump, sleep.*
3. Associate the sound *p* with the letter.
4. Combine *p* with familiar phonograms to form the words *pat, pack, pill, pop, pump, pay.*
5. Add these words to Word List No. I and drill daily. Cultivate rapid sight recognition of the sound elements.

IX.

in, am, an, and.

It is assumed that the children know these phonograms, having learned them as sight words in the reading lessons. If they fail to recognize them, use *in, am, an, and,* in sentences and teach them again as sight words.

Blend familiar consonant sounds with these phonograms to form the new phonic series.

in	*am*	*an*	*and*
f in	S am	m an	h and
s in	h am	f an	s and
p in	j am	r an	and

SUMMARY.

Consonants: *r, f, s, h, j, m, p.*
Phonograms: *at, ack, am, an, and, ay,*
ing, ill, in,
op,
un, ump.

Phonic Series.

at	*ack*	*am*	*an*	*and*	*ay*
h at	p ack	j am	m an	h and	j ay
m at	r ack	h am	r an	s and	h ay
f at	J ack	S am	f an	and	s ay
s at	h ack		p an		p ay
r at	s ack				

ing	*ill*	*in*	*op*	*un*	*ump*
r ing	m ill	f in	m op	s un	j ump
s ing	h ill	s in	h op	f un	h ump
	f ill	p in	p op	r un	p ump
	t ill				
	s ill				

Word List No. II.

rack	sand	ham	hand	mop	pop	Jack
ran	say	hill	hop	mill	pan	Jill
ray	Sam	hack	may	pill	pack	jump
fill	sack	hat	man	pat	pin	jay
fin	sin	hay	mat	pay	pump	jam

NOTE.—

(a) As soon as the children can read the words arranged in a series, take them irregularly. When they have power quickly to perceive and blend the sound elements, refrain from covering the parts. The goal is instant sight recognition.

(b) Secure individual recitations. Concert work has its place, but the object is individual power.

(c) Note the words over which the children hesitate and make these the basis of the next arrangement.

(d) Frequently rearrange the phonic list. The object is not to memorize the words, but to give the children the power to read them by their sound elements.

(e) Add the names of children in the class to the word lists and analyze these into their sound elements.

XI.

Final *s*.

Add *s* to all the words in Word Lists Nos. I and II, where its use will form a word.

Write the simple form of the word on the blackboard and have it pronounced. Write it again with the *s* added, and have it pronounced a second time. *Ex.:*

sing	sing s
ring	ring s
run	run s
tree	tree s
see	see s

It will be found helpful to have a card seven by nine inches, with an *s* written upon it. Hold this beside the words in the phonic

lists and have both the simple and the *s* forms pronounced. Train the children to observe quickly and to be mentally alert.

XII.

t, initial; final; medial.

1. Initial *t* — the first sound heard in *top, tell.*
2. Final *t* — the last sound heard in *it, at.*
3. Medial *t* — in *Kitty, pretty, little.*
4. Associate the sound *t* with the letter.
5. Identify *t* in the following sight words from the Primer, pages 9-39: *to, town, tick-tock, tune, nest, not, nut, cat.*
6. Combine familiar consonant sounds with *it, ot,* to form the phonic series:

it	*ot*
s it	h ot
h it	p ot
p it	t ot

7. Review the *at* series, making prominent the sound *t* final.

XIII.

k, ck, initial; final.

1. *K* in *kitty, kite, keep, shook, look, bake, Kate.*
2. *ck* in *tick-tock, cluck, Jack, black, clock, rock.*

3. Phonograms: *ick*, *ock*.

4. Phonic Series:

ick	*ock*
p ick	r ock
t ick	t ock
s ick	d ock
D ick	s ock
h ick ory	
d ick ory	

5. Add *king*, *kill*, also words in the phonic series to Word List No. II, and review daily.

XIV.

l, initial; final; medial.

1. Initial *l* in *like*, *look*.

2. Final *l* in *ball*, *hill*.

3. Associate the sound *l* with the letter.

4. Identify sound *l* in the following sight words from the Primer: *like*, *little*, *ball*, *all*, *fall*, *doll*, *hill*, *Jill*, *will*, *mill*, *roll*, *yellow*.

5. Include the names of children in the room. *Ex.: Lucy*, *Nellie*, *Lilly*, *Paul*.

6. Phonogram: *all*.

7. Phonic Series:

all
f all
h all
t all

8. Review the *ill* series, making prominent final *l*.

XV.

n, initial; final; medial.

1. Analyze *not* into the sound elements *n*, *ot*.
2. Identify the sound *n* in the sight words *no*, *nut*, *nest*, *name*, *an*, *can*, *ran*, *in*, *on*, *run*, *hen*.
3. Include names of children in the room: Ned, John, Anna, Nan.
4. Analyze *hen* into the sound elements *h*, *en*.
5. Phonogram: *en*.
6. Phonic Series:

en

m en
p en
h en
t en

7. Review the *an*, *in*, *un* series, making prominent final *n*.

XVI.

d, initial; final.

1. Identify sound *d* in the sight words *dog*, *do*, *doll*, *down*, *dear*, *red*, *send*.
2. Separate *red* into the sound elements *r*, *ed*.

3. Add *d* to the phonogram *en* taught in Lesson XV.
4. Phonograms: *ed, end.*
5. Phonic Series:

ed	*end*
f ed	s end
r ed	m end
N ed	l end
l ed	t end

6. Word List: Add these words to Word List No. II. Arrange irregularly and review daily.

XVII.

pl; fr; tr; ee.

Blended consonants *pl, fr, tr.* (Blended consonants are made as nearly as possible with one impulse of the voice.)

1. Identify the sounds *pl, fr, tr, ee* in the words:

plant	tree	frog	see
play	try	from	three

2. Combine *ee* with final *p, d, m, n,* to form phonograms.
3. Phonic Series:

eep	*eed*	*eem; een*
p eep	s eed	s eem
d eep	f eed	s een
k eep	d eed	k een

XVIII.

ing.

Write the simple form of the word upon the blackboard and have it pronounced. Write it again with the syllable *ing* added, and have it pronounced a second time. *Ex.:*

sing	sing ing	go	go ing
jump	jump ing	catch	catch ing
ring	ring ing	play	play ing
fly	fly ing	rock	rock ing
see	see ing	blow	blow ing
do	do ing	sleep	sleep ing

XIX.

Apostrophe *s* (*'s*)

Teach the apostrophe (*'s*) by adding it to the names of children in the room. Place upon the blackboard a group of sentences which the children have given orally. *Ex.:*

This is Mary's sister.	I see Jill's pail.
This is John's ball.	I see Jack's kite.
This is Helen's hat.	I see baby's kitten.

Let the children read the sentences. As the children watch, erase *This is*, *I see*, *I have*, etc., leaving the possessive form. Add these words to Word List No. II. Rearrange the order and drill daily.

XX.

SUMMARY.

1. Consonants: *r, f, s, h, j, m, p, t, k, ck, l, n, d.*
2. Blended consonants: *pl, fr, tr.*
3. Final *s*, apostrophe *s*, *ing* (syllable).
4. Phonograms: *at, ack, am, an, and, ay, all.*
   en, ed, end, ee, eep, eed, eem, een.
   ing, ill, in, it, ick.
   op, ot, ock.
   un, ump.
5. Word List No. III.

tack	rock	lot	popping	Mary's	not	Fred's
tan	rocks	lock	plot	fall	Nat's	tray
tall	rocking	rings	play	falling	Nan's	track
ten	red	ringing	plays	fed	day	tree
tick	Jill's	Sam's	playing	feed	deep	trees
tock	land	sings	saying	fit	deed	sit
top	lay	singing	mumps	peep	Dick's	seeing
keep	lend	pack	mend	peeping	dock	sick
king	Jack's	pot	men	pumping	dickory	seed
kitten	John's	free	need	nun	frog	seen

XXI.

b; bl; br.

1. *b* in *boy, big, bird, baby, ball, by, be, back, but, baa, bake, bow.*
2. *bl* in *blue, black, blows.*

3. *br* in *breaks, brown, breast, bread, broom, umbrellas.*
4. Phonogram: *ake.*
5. Phonic Series:

ake

m ake
r ake
l ake
b ake

6. Combine *b, br, bl* with familiar phonograms to make the word list *bun, bat, band, bin, ball, bee, bring, blot, bump, block.*

XXII.

g; gr.

1. *g* in *go, girl, egg, pig, gave, get, good.*
2. *gr* in *green, grass, grow, grunt, grandma, grandpa, grind.*
3. Phonograms: *ig, og.*
4. Phonic Series:

ig	*og*
f ig	f og
j ig	j og
d ig	l og
b ig	d og
p ig	fr og
	b og

NOTE. — In pronouncing the vocal consonants *b, d, g,* the voice should be placed *well forward.* The vibrations for *b* are *in the lips;* for *d* in the *point of the tongue;* for *g* in the *back of the tongue.*

XXIII.

y (consonant).

Consonant *y* is always initial.

y in *you, your, yes, yellow.*

NOTE.—*y* (vowel) is given in the Manual, Part IV, page 88.

XXIV.

w.

1. *w* the wind sound; it resembles *oo* in *boot.*

2. *w* in *we, way, wind, will, went, waves, wash, window, water, wool, weave, west.*

3. Phonogram: *est.*

4. Phonic Series:

w est
r est
b est
n est

5. Word List:

wing	win	weep	wick	will
will	wall	way	wig	wills

XXV.

wh.

1. *wh* the blowing sound.
w is vocal, while *wh* is breath.

2. *wh* in *what, when, wheat, where, why, white.*
3. Phonogram: *ite.*
4. Phonic Series: *white, kite, bite.*

XXVI.

th (vocal).

The soft sound of *th* is vocal; the hard sound is breath.

th (soft) in *that, this, there, they, them.*

NOTE. — It is not wise to teach two sounds for one symbol in the early lessons. Vocal *th* is taught first because it is the one more frequently used in the Primer. See *th* (breath) Part V, page 112.

XXVII.

ch, initial and final; *tch*, final.

1. *ch* in *church, chick, chicken, chop, churn, rich, such, much.*
2. *tch* in *catch, match, hatch.*

XXVIII.

sh, initial; final.

1. *sh* in *she, ship, sheep, shook, wish, push.*
2. Phonograms: *ook, ush.*

3. Phonic Series:

ook	*ush*
b ook	m ush
t ook	br ush
l ook	h ush
br ook	r ush
h ook	
sh ook	

XXIX.

REVIEW.

1. Consonants: *r, f, s, h, j, m, p, t.*
   k-ck, l, n, d, b, g.
   y, w, wh, th (soft), ch, sh.
2. Blended consonants: *pl, fr, tr, bl, br, gr, tch.*
3. Phonograms: *at, ack, am, an, and, ay, all, ake.*
   en, ed, end, ee, eep, eed, eem, een, est.
   ing, ill, in, it, ick, ig, ite.
   op, ot, ock, og, ook.
   un, ump, ush.
4. Word List No. IV.

bat	bite	wee	brick	than	shook
back	book	weep	bring	then	shed
band	bump	weed	brook	thing	sheep
ball	bumping	wing	brush	thrush	shop
bake	best	will	brushing	hatch	shot
bed	gay	win	grand	match	blot
bend	got	wick	gray	latch	black
bill	gun	wig	greed	patch	bleed
bit	way	Will's	green	catch	block
big	wake	west	that	shake	when

PART IV.

SECOND HALF YEAR: THIRD STEP.

1. Reading from the First Reader.
2. Phonic Lessons:
   - (a) The Vowel Sounds.
   - (b) Equivalent Vowel Sounds.
   - (c) Word Drill.

READING FROM THE FIRST READER.

(Time, about twenty weeks.)

Directions. 1. In the Primer, the First Reader, and the Second Reader, the words of the vocabulary are arranged in the order in which they first occur, and are grouped by pages in a word list placed in the back of the book. Since teachers usually write unfamiliar words upon the blackboard and develop them in a word drill preceding the reading lesson, it has not been thought necessary to place the new words at the beginning of each lesson. (See Spelling, page 17. Also Word Drill, page 19.)

2. If necessary precede a lesson in the First Reader with a development lesson on the blackboard. (See page 39, Part II, Lesson XXI.)

3. A Supplementary List of Poems is given to be read in connection with the lessons in the First Reader. Do not ask children to retell the poems read aloud. To develop an appreciation of poetry is the object. Children who have been accustomed to hearing poetry will read and enjoy the poems in their readers as much as the stories. The teacher's attitude toward poetry is the suggestion that influences.

THE FIRST READER.

Page 7. Memorize the poem. Write it upon the blackboard and teach the elements as in the Primer lessons based upon Nursery Rhymes. (See page 43, Part II, Lesson XXVII.)

Page 10. Teach as indicated above

Page 11. *Something to Tell.* Have the children read the questions silently, and then answer them aloud.

Page 12. This lesson was suggested by reading George Cooper's poem, *Come, Little Leaves.*

Page 96. This lesson was suggested by reading Frederick Manley's poem, *The Journey's End*, in the *Modern Music Primer.*

Page 102. This lesson was suggested by reading Frederick Manley's poem, *The Woodpecker*, in the *Modern Music Primer.*

LIST OF POEMS.

The teacher may read the following poems to the children in connection with the reading lessons in the First Reader as indicated by the pages.

Page 12 "Come, Little Leaves," by George Cooper.
Book: "Pinafore Palace," (Selections) Wiggin & Smith (Eds.).

" 20 "The Little Doves." (Author unknown.)
Book: "Pinafore Palace."

" 34 "The Crow's Children," by Phoebe Cary.
Book: "Ballads for Little Folks."

" 44 "How the Leaves Came Down," by Susan T. Coolidge.
Book: "Songs of the Tree-Top and Meadow," (Selections) McMurry and Cook (Eds.).

" 54 "My Bed is a Boat," by Robert Louis Stevenson.
Book: "A Child's Garden of Verses."

" 63 ' The Water Mill." Aunt Effie's Rhymes.
Book: "Child Life," (Selections) John G. Whittier (Ed.).

Page 63 "The Johnny Cake." (Author unknown.)
Book: Whittier's "*Child Life.*"

" 78 "O Lady Moon," by Christina G. Rossetti.
Book: "*Sing-Song.*"

" 80 "An Old-Fashioned Rhyme," by Emilie Poulsson.
Book: "*In the Child's World.*"

" 94 "A Diamond or a Coal," by Christina G. Rossetti.
Book: "*Sing-Song.*"

" 102 "One, Two, Three," by Henry C. Bunner.
Book: "*The Posy Ring,*" *(Selections) Wiggin & Smith (Eds.).*

" 109 "The Sweet Red Rose," by Mary Mapes Dodge.
Book: "*Songs of the Tree-Top and Meadow.*"

" 115 "Nursery Song," by Mrs. Carter.
Book: "*Songs of the Tree-Top and Meadow.*"

" 118 "The Cow-Boy's Song," by Anna M. Wells.
Book: "*The Posy Ring.*"

" 128 "The Seed," by Kate L. Brown.
Book: "*Songs of the Tree-Top and Meadow.*"

" 137 "To a Honey Bee," by Alice Cary.
Book: "*Ballads for Little Folks.*"

" 139 "Over in the Meadow," by Olive A. Wadsworth.
Book: Whittier's "*Child Life.*"

" 149 "What Robin Told," by George Cooper.
Book: "*Songs of the Tree-Top and Meadow.*"

" 152 "A. Apple Pie," by Edward Lear.
Book: "*Pinafore Palace.*"

PHONIC LESSONS.

(Time, about twenty weeks.)

Directions. 1. In Phonic Lessons, First Half Year, Second Step, the child learned the consonant sounds and some of the common phonograms. In the second half year phonograms are analyzed for the purpose of recognizing the vowel sounds as elements. There are twenty elementary vowel sounds. The purpose of the phonic lessons is to associate these vowels with the symbols representing them. See page 113 for a scientific arrangement of the vowel sounds.

I.

a (short).

1. Separate *at* into the sound elements *a* and *t*. (Give the sound, not the name.)

2. Associate the sound with the letter.

3. Combine *a* (short) with the consonants *n*, *m*, *t*, *p*, *d*, to form the phonograms *an*, *am*, *at*, *ap*, *ad*.

4. Analyze short words containing the sound of *a* (short) into phonic elements. (A knowledge of the elementary sounds is the foundation upon which rests the power to recognize new words.)

fan	jam	mat	sad	tap
f a n	j a m	m a t	s a d	t a p

5. Analyze the following words, making prominent *a* (short): *rat*, *Sam*, *pat*, *had*, *sat*, *thank*, *sang*, *ash*, *splash*.

a (long).

Final *e* causes the preceding vowel to take its *name* instead of its *sound.* Do not teach the rule, but its application. No diacritical marks are necessary to indicate the short and long vowel sounds. (Children quickly discover that the final *e* changes the preceding vowel from the sound to the name. This is true of almost all words. When there is a phonetic exception it should be taught as a sight word.)

1. Write *at* on the blackboard and have it pronounced. Write *ate* beside it and have it pronounced. (The teacher may do this first and have the children learn the force of *e* by observation and imitation.) *Ex.: at ate.*

2. Combine different consonants and phonograms to illustrate this principle.

	at	ate			an	ane	
	f at	f ate			p an	p ane	
am	ame		ap	ape		ad	ade
S am	s ame		t ap	t ape		m ad	m ade

There are a few exceptions to this rule. *Ex.: have.* Teach this word to the child just as the name of any new sight word is told him.

3. Analyze the following words, making prominent *a* (long): *came, name, take, same, taste, bake, cake, wake, spade.*

III.

ay=*a* (long).

1. *ay* is an equivalent symbol for *a* (long).
2. Analyze the following words: *hay, jay, say, stay, may, way, day, lay, gray, play.*

IV.

ai=*a* (long).

1. *ai* is an equivalent symbol for *a* (long).
2. Combine *ai* with consonants to form the phonograms *ail, ain, ait, aid.*
3. Word List for analysis:

hail	chain	train
pail	pain	stain
tail	rain	wait
fail	raining	waited
sail	gain	waiting
mail	paid	afraid

V.

c (hard); *cr; cl.*

c (hard) and *k* have the same sound. It is interesting to note that *c* is oftener found to begin words and *k* to end them.

1. *c* in *can, come, cat, cow, corn, coo, cold.*

2. *cr* in *cradle, cream.*
3. *cl* in *clip-clap, climbs, clock, cluck.*
4. Phonograms: *ow, own, old.*
5. Phonic Series:

c ow	t own	t old
b ow	br own	g old
h ow	d own	f old
b ow-w ow	fr own	h old

6. Word List:

camp	came	cling	clay	crook
camping	can	cluck	clump	crop
call	cake	clock	creep	crash
calls	cook	click	creeping	crush
called	cow	clam	crack	crown
cat	cot	clap	cradle	cream

VI.

e (short).

1. Separate *red* into the sound elements *r* and *ed.*
2. Separate *ed* into the sound elements *e* and *d.* (Give sound, not name.)

The teacher should pronounce it first, and let the children learn by imitation. Be careful to give the correct vowel sound.

3. Combine *e* (short) with consonants to form the phonograms *en, em, et, ell, eg, elf, elt, esh.*

4. Word List:

pet	yet	leg	fell	sled
set	met	bell	Nell's	bed
wet	let	sell	when	red
net	hem	tell	then	melt
self	them	shell	den	end
shelf	peg	selling	men	ends
get	beg	telling	hens	threshers
getting	begging	well	ten	bench

VII.

e (long); ee.

Final *e* takes its name when it is the only vowel in the word. *Ex.: he, she, we, me, be.*

The sound of *ee* is the same as the name of *e*. It is not necessary to connect double letters artificially with a bar or mark of any kind. Children soon learn that one sound is used for both letters.

Combine *ee* with the consonants used both as initials and finals to build words.

Phonic Series:

eet	*eel*	*eed*	*eep*
b eet	h eel	f eed	p eep
f eet	f eel	s eed	k eep
sl eet	p eel	w eed	sh eep
str eet	st eel	d eed	w eep
sh eet	wh eel	n eed	d eep

Word List.

feed	sleeping	deed	keep	teeth
need	beef	seed	peeping	he
seem	speed	deep	keeping	she
seems	meet	seen	tree	we
peep	see	sheep	three	me
sleep	bee	weep	cheese	be

VIII.

ea = *e* (long).

1. *ea* is an equivalent symbol for *e* (long).
2. Combine *ea* with consonants to form the phonograms *eal*, *ean*, *eam*, *ear*, *eap*, *eat*, *eave*.
3. Word List:

meal	reap	lean	weave	teacher
seal	read	leap	leave	tear
bean	lead	leaping	stream	dear
seat	eager	heat	please	near
meat	reaping	heater	teach	hear
neat	reaper	wheat	each	hearing

IX.

ed = *d* (final).

ed=*d* when added to a word ending in a *vocal* consonant.
ed=*t* when added to a word ending in a *breath* consonant.

Write the simple form of the word on the blackboard, and have it pronounced. Write it again with the *ed* added, and have it pronounced a second time. Do not teach it as a separate sound. Call attention to the difference in form and the corresponding difference in sound.

ed=t		*ed=d*	
dress	dressed	play	played
pass	passed	cover	covered
dance	danced	live	lived
wish	wished	call	called
drop	dropped	roll	rolled

REVIEW.

rain	rains	raining	rained
jump	jumps	jumping	jumped
tap	taps	tapping	tapped
walk	walks	walking	walked
look	looks	looking	looked
pick	picks	picking	picked

X.

x.

1. *x=ks* as in *milks*. *x* is not one of the simple elementary sounds.

2. *x* in *ax*, *fox*, *six*, *next*, *Foxy*, *Loxy*, *wax*.

XI.

i (short).

1. Separate *it* into the sound elements *i* and *t*. (Give sound, not name.)

2. Combine *i* (short) with consonants to form the phonograms *in, im, ip, id, ib, it, ig, ill, iss, ish, ick.*

3. Word List:

him	tip-top	dim	fin	with
lip	sit	lid	wish	kiss
hid	sitting	ill	dish	miss
bit	whip	chill	wished	brick
pin	ship	rill	silver	click
pinned	dipping	rip	picked	till
sick	dipped	rim	mittens	mitten
thick	did	spilled	kittens	written
pick	dinner	rib	big	pig

Give a short drill each day at the close of the lesson upon the phonic list.

XII.

i (long).

1. Teach *i* (long) in the same manner in which *a* (long) was taught. (See page 81, paragraph II.)

2. Combine different consonants and phonograms to illustrate this principle.

it	ite	ip	ipe	id	ide
b it	b ite	r ip	r ipe	r id	r ide

in	ine	im	ime
p in	p ine	d im	d ime

3. Word List:

ice	mite	white	line	wise
mice	chime	ripe	lime	wiser
nice	chide	ride	fire	spring
side	shine	rides	wire	hive
beside	wide	riding	rise	five
mine	wipe	dime	ripe	pine

XIII.

y, vowel (short and long).

1. *y* (short) has almost always the sound of *i* (short). It is the last sound heard in *Mary, baby, pretty, frosty, lady.*

y (long) is the same as *i* (long). It is the last sound heard in *my, fly, sky, by, dry, try, cry.*

2. Word List:

happy	nicely	Hickory Dickory
sandy	carry	empty
fairy	flying	Blacky
Henny Penny	crying	Browny
Foxy Loxy	myself	Whitey
Ducky Lucky	goodby	sky
Turkey Lurkey	drying	frosty

XIV.

igh.

1. *igh* is an equivalent symbol for *i* (long).
2. *igh* in *high, higher, flight, thigh, night, fight, sight, bright, light, right, might, lightning.*

XV.

v, initial; final; medial.

1. *v* in *violet, very, visit, love, weave, voice, every.*
2. Phonogram: *ave.*
3. Word List: gave, cave, pave, wave.

XVI.

o (short).

1. Separate *on* into the elements *o* (short) and *n.*
2. Combine *o* (short) with the final consonants *n, m, p, t, b, d, ss, g,* to form phonograms, and with initial consonants to form words.

ot	ob	op
c ot	r ob	h op

3. Word List: (Let the children find other words in the Reader.)

top	pop	softer
stop	Tom	longer
not	lost	knock
spot	frost	knocker
locked	frosty	knocking
off	from	knocked
rock	stronger	moss
flock	logs	toss
hopping	lost	chop
pot	soft	chopping

XVII.

o (long).

1. Teach *o* (long) in the same manner in which *a* (long) was taught. (See page 81, paragraph II.)

2. Combine different consonants and phonograms to illustrate this principle:

hop	rob	not	mop
hope	robe	note	mope

3. Word List:

old	rode	bone
hole	rose	stove
hope	mole	smoke
those	home	alone
chose	hoe	spoke
note	rope	broke
nose	more	those
toe	core	shore
pole	sore	chore

XVIII.

o (final); *oa*.

1. *–o, oa* are equivalent symbols for *o* (long).

2. *o* in *go, so, no.*

3. Combine *oa* with consonants, initial and final, to form phonograms and words: *t, d, m, n, ch, k, r, l, f.*

4. *oa* in *boat, load, loam, loaf, moan, coat, oak, oats, roaming, coal, toad, road, loads, loan, roar, oar, boards.*

XIX.

z.

z in *buzz, fuzz, fuzzy, lazy, dizzy, zish, size, sized, buzzing, buzzed.*

XX.

u (short).

1. Separate *up* into the elements *u* (short) and *p*.

2. Combine *i* (short) with consonants to form the phonograms *ut, ud, ub, um, un, urr, uff, uss, uzz.*

3. Word List:

tub	fuss	cutting	shut	crust
cup	buzz	buds	shutting	bump
hug	fuzzy	syrup	shutter	bumping
bug	push	supper	dug	pumped
purr	pushed	hum	hundred	puff
fur	pushing	humming	stuff	puffed
dug	cut			

XXI.

u (long).

1. Teach *u* (long) in the same manner that *a* (long) was taught.
2. Combine different consonants and phonograms to illustrate this principle:

tub	cub	plum	us	cut
tube	cube	plume	use	cute

3. Phonic List: *cure, pure, mute, amuse, use, used, tune, tube.*

XXII.

ew = *u* (long).

1. *ew* is an equivalent symbol for *u* (long).
2. *ew* in *new, blew, few, view, dew.*

XXIII.

ur = *er, ir.*

r following *u, e, i,* usually gives the sound heard in *fur, her, sir.*

Word List:

ur	*er*	*ir*
fur	her	sir
burn	term	bird
curl	verse	girl
nurse	berth	first
church	dinner	third
hurt	supper	skirt

XXIV.

er; ers (as a syllable).

Write the simple form on the blackboard, and have it pronounced. Write it again with *er* added, and have it pronounced. Write it again with *ers* added, and have it pronounced.

farm	farm er	farm ers
mill	mill er	mill ers
bake	bak er	bak ers
mine	min er	min ers

Identify *er* in

other	father	butter
mother	sister	water
brother	flower	pitter-patter

XXV.

ng (the ringing sound).

1. *ng* is one of the elementary sounds.

2. Combine *ng* with the vowels *a*, *e*, *i*, *o*, *u*, to form the phonograms *ang*, *eng*, *ing*, *ong*, *ung*.

3. Word List:

sing	wing	ding	along	length
king	spring	dong	rang	strength
sung	lungs	song	sang	rung
sling	sting	long	hang	strung
swing	string	gong	bang	stung

XXVI.

qu = *kwh*.

q is not one of the elementary sounds.
qu in *quack, queer, queen, quite, quail, squeeze, squash.*

XXVII.

oo (short) ; *oo* (long).

1. *oo* (short) as in *cook.*
   Word List:

book	took
good	hook
look	brook
wood	cook
foot	cooking

2. *oo* (long) as in *coo.*
   Word List:

moon	stoop	broom	root
room	moo	bloom	too
fool	cool	goose	tool
poor	loom	stool	soon
spool	noon	roof	spoon

XXVIII.

aw = *all, or.*

1. *aw* in *caw, draw, saw, claw, paw, straw.*
2. *all* in *ball, hall, wall, fall.*
3. *or* in *corn, horn, morn, morning, torn.*

XXIX.

a (r), Italian.

ar in	arm	star	car	card	hard
	harm	barn	mark	sharp	starch
	park	yard	start	far	spark
	bark	march	jar	ark	lark

XXX.

ow = *ou*.

1. *ow* and *ou* are equivalent symbols for the same sound.
2. *ou* at the beginning or in the middle of a word becomes *ow* final.

3. *ou* in	our	sour	cloud	found
	mouse	out	ground	round
	around	loud	aloud	spout
	house	sound	about	flour
4. *ow* in	cow	how	now	bow
	owl	down	drown	brown
	crown	clown	crowd	growl

XXXI.

oy = *oi*.

1. *oy* and *oi* are equivalent symbols for the same sound.
2. *oi* at the beginning or in the middle of a word becomes *oy* final.

3. *oi* in	oil	boil	coin	join
	joint	point	voice	toil
	spoil	noise	soil	broil

4. *oy* in *boy, toy, joy, Roy, Troy, ahoy.*

XXXII.

j; ge; dge (final).

1. *-ge, dge,* are equivalent symbols for *j.*
2. *-ge* in *age, hinge, cage, page, sponge, fringe.*
3. *-dge* in *edge, bridge, judge, Madge.*

XXXIII.

SUMMARY.

Phonic Lessons. Third Step contains:

1. 17 vowel sounds:

a, e, i, o, u (short)
a, e, i, o, u (long)
oo (short), oo (long), a (r), (Italian)
aw, ow, oy, ur.

2. Nine of these sounds have fifteen common equivalent symbols, making a total of thirty-two vowel symbols. (See Table of Vowel Sounds, page 113.)

The three vowel sounds heard in *ask, air,* and *ore* may be omitted. Teach as sight words those used in the Summers Readers; or if preferred, give a series drill.

Two of these sounds have equivalent spellings.

air as in *chair, care, wear.*

ore as in *more, four, floor, torn.*

The sound *ask* has the simple spelling *a*. In this Manual *a* is the symbol for *a* (short) as in *at* unless changed by some modifier as *final, r,* or another vowel. *Ex.: at, aw, oa, ea.*

Ex.: The following list gives the most common of these words:

I.

air	*are*	*ear*
chair	care	bear
fair	bare	tear
hair	dare	wear
pair	fare	pear
stair	scare	

II.

ore	*oor*	*orn*	*oar*	*our*
bore	door	torn	roar	four
core	floor	worn	soar	pour
more		thorn		
shore		born		
store				

III.

ask	*ast*	*ance*
task	fast	dance
mask	last	lance
basket	mast	chance

PART V.

THIRD HALF YEAR: FOURTH STEP.

1. Reading from the Second Reader.
2. Phonic Lessons:
    (a) Initial and final syllables taught as phonograms.
    (b) Word Drill.
3. Later Work.

INITIAL AND FINAL SYLLABLES.

(Time, about twenty weeks.)

Directions. 1. In the third half-year initial and final syllables are taught as phonograms. This enables the child to read words requiring an understanding of syllabication.

2. The familiar consonant and vowel sounds previously learned are constantly reviewed in the word lists given for phonic drill. These are based largely upon the words used in the Primer, the First Reader, and the Second Reader. The list may be increased by using, in connection with familiar words, the prefixes and suffixes given in the following lessons.

3. New sight words which the child may meet in any reader should be told him.

I.

y	*ies*
par ty	par ties
coun try	coun tries
sto ry	sto ries
car ry	car ries
cher ry	cher ries
ber ry	ber ries
fai ry	fai ries
brow ny	brow nies
pen ny	pen nies
pup py	pup pies

II.

ly		*ful*	
near ly	ug ly	play ful	won der ful
nice ly	sad ly	thank ful	truth ful
mere ly	hol ly	beau ti ful	barn ful
friend ly	mer ri ly	help ful	field ful
quick ly	hap pi ly	use ful	hand ful

III.

ure	*age*
pict ure	vil lage
mixt ure	mes sage
fig ure	cab bage
past ure	man age
rapt ure	pack age
creat ure	cot tage

IV.

le		*ous*	*tion*
cas tle	gen tle	won drous	ques tion
cat tle	un cle	fa mous	mo tion
nee dle	bram ble	joy ous	sta tion
trem ble	shut tle	gor geous	ac tion
wres tle	trea dle		va ca tion
	ap ple		

V.

in	*en*	*il, el*
in side	chick en	an vil
in vite	sev en	pen cil
in deed	soft en	trav el
in ven tion	sweet en	cam el
In di an	wak en	quar rel
rob in	en joy	
Mon da min		

VI.

ed	*est*
end ed	near est
faint ed	old est
plant ed	young est
lift ed	har vest
fold ed	mo lest
mend ed	sick est
card ed	dark est

VII.

a	*be de*	*re pre*
a side	be come	re cess
a sleep	be came	re ceive
a wake	be fore	re ply
a long	be gan	re ply ing
a fraid	be gin ning	pre pare
a live	be long	pre tend
a cross	be side	pre tend ing
a go	be hind	
a gainst	de lay	
a gain	de lay ing	
a round	de light	
	de light ful	

VIII.

dis mis	*ex*	*pro*
dis turb	ex plain	pro nounce
mis take	ex plain ing	pro long
mis tak en	ex pect	
	ex pect ed	
	ex cuse	
	ex press	
	ex am ple	
	ex treme ly	

IX.

ap	*ad*	*af*
ap pear	ad mit	af fec tion
ap pear ing	ad mit ting	af ter
	ad mit ted	
	ad mit tance	
	ad dress	
	ad di tion	

X.

at	*an ab*
at tic	an i mal
at tract	wom an
at tend	ab sent
at ten tion	

XI.

	ness		*less*	*some*
cold ness	weak ness	end less		some times
ill ness	sick ness	help less		some thing
lame ness	wil der ness	home less	lone some	
like ness	fear less	moth er less	hand some	
near ness	friend less	fath er less	win some	

XII.

ob	*or*	*ph=f*
ob tain	par lor	Phil ip
ob tains	mir ror	el e phant
ob tained	or gan	pho to graph
ob tain ing	or chard	sphere

XIII.

SUMMARY.

y	ies	ly	ful	ure
age	le	ous	tion	in
en	il	el	ed	est
a	be	de	re	pre
dis	mis	ex	ap	ad
af	at	an	ab	ob
ness	less	some	or	ph = f

SUPPLEMENTARY LIST OF POEMS.

The teacher may read the following poems to the children in connection with the reading lessons in the Second Reader.

SEPTEMBER.

"September," by Helen Hunt Jackson. *Book: Jackson's Poems.*
"Hiawatha's Childhood," by Henry W. Longfellow. *Book: Longfellow's Poems.*

Lines beginning: "By the shores of Gitchee Gumee" to "called them 'Hiawatha's Brother's.'"

Selections from Hiawatha's Fasting.

The first day of his fasting.

The fourth day of his fasting, lines beginning: "To-morrow is the last day of your fasting."

The seventh day of his fasting, lines beginning: "Day by day did Hiawatha."

"The Little Elf," by John Kendrick Bangs.

Book: "The Posy Ring," (*Selections*) *Wiggin & Smith* (*Eds.*).

OCTOBER.

"The Mountain and the Squirrel," by Ralph Waldo Emerson.

Book: Emerson's Poems.

"Robin Redbreast," by William Allingham.

Book: "The Posy Ring."

"Lullaby of the Iroquois," by E. Pauline Johnson.

Book: "Songs of the Tree-Top and Meadow," (*Selections*) *McMurry and Cook* (*Eds.*).

"Hiawatha's Sailing," by Henry W. Longfellow.

Book: Longfellow's Poems.

NOVEMBER.

"The Story of a Seed," from *The Youth's Companion.*

Book: "Songs of the Tree-Top and Meadow."

"Little Red Riding Hood," by John G. Whittier.

Book: Whittier's Poems.

"Selections from the Barefoot Boy," by John G. Whittier.
Book: Whittier's Poems.
"The Boy and the Sheep," by Ann Taylor.
Book: "The Posy Ring."

DECEMBER.

"Little Fir Trees," by Evaleen Stein.
Book: "St. Nicholas."
"Why do Bells for Christmas Ring?" by Eugene Field.
Book: "Lullaby Land."
"The Sugar-Plum Tree," by Eugene Field.
Book: "Lullaby Land."
"A Visit from St. Nicholas," by Clement C. Moore.
Book: "Child Life," (Selections) John G. Whittier (Ed.).

JANUARY.

"What the Wood Fire Said to the Little Boy," by Frank L. Stanton.
Book: "Songs of the Tree-Top and Meadow."
"The Snow," from *The Youth's Companion.*
Book: "Songs of the Tree-Top and Meadow."
"The Frost," by Hannah F. Gould.
Book: "The Posy Ring."
"Talking in Their Sleep," by Edith M. Thomas.
Book: "Songs of the Tree-Top and Meadow."

FEBRUARY.

"The Village Blacksmith," by Henry W. Longfellow.
Book: Longfellow's Poems.

"From My Arm Chair," by Henry W. Longfellow.
Book: Longfellow's Poems.
"The Children's Hour," by Henry W. Longfellow.
Book: Longfellow's Poems.
"Time to Rise"; "Bed in Summer," by Robert Louis Stevenson.
Book: "A Child's Garden of Verses."

MARCH.

"The Windmill," by Henry W. Longfellow.
Book: Longfellow's Poems.
"The Wind," by Robert Louis Stevenson.
Book: "A Child's Garden of Verses."
"My Shadow," by Robert Louis Stevenson.
Book: "A Child's Garden of Verses."
"The Lost Doll," by Charles Kingsley.
Book: "The Posy Ring."

APRIL.

"The Brown Thrush," by Lucy Larcom.
Book: "Childhood Songs."
"Wild Geese," by Celia Thaxter.
Book: "Poems for Children."
"The Song of the Lilies," by Lucy Wheelock.
Book: "Songs of the Tree-Top and Meadow."
"What is Pink?" by Christina G. Rossetti.
Book: "Sing-Song."

MAY.

"Baby Seed Song," by E. Nesbit.
Book: "The Posy Ring."
"Calling the Violet," by Lucy Larcom.
Book: "Childhood Songs."
"The Bluebird," by Emily Huntington Miller.
Book: "The Posy Ring."
"Spring," by Celia Thaxter.
Book: "Poems for Children."

JUNE.

"Mabel on Midsummer Day," by Mary Howitt.
"The Fairies of the Caldron-Low," by Mary Howitt.
"The Fairy Folk," by Robert Bird.
Book: "The Posy Ring."
"Seven Times One," by Jean Bigelow.
Book: "The Posy Ring."

JULY.

"Flag Song," by Mrs. Coonley-Ward.
Book: "Wilson's History Reader."
"Independence Bell." (Author unknown.)
Book: "Williams's Choice Literature, Book II."
"The Flag Goes By," from *The Youth's Companion.*
Book: "Songs of the Tree-Top and Meadow."
"The Star-Spangled Banner," by Francis Scott Key.
Book: "Williams's Choice Literature, Book II."

"The Song of the Crickets," by Emily Huntington Miller.
Book: "Songs of the Tree-Top and Meadow."
"The Spider and the Fly," by Mary Howitt.
Book: "Songs of the Tree-Top and Meadow."
"Wynken, Blynken and Nod," by Eugene Field.
Book: "Lullaby Land."
"Old Gaelic Lullaby." (Author unknown.)
Book: "The Posy Ring."

LATER WORK.

After the third half year any series of readers may be used. The literature of childhood, carefully selected and edited, should form the subject-matter of these reading books.

Phonic lessons based as far as possible upon the words found in the readers should be practised daily during the first three years. This later work does not differ from that of the preceding phonic lessons.

CONSONANT SOUNDS.

BREATH SOUNDS.	VOCAL SOUNDS.			
h-				
wh	w-			
p	b	m		
t	d	n	l	r-
k	g	ng		
f	v			
th	th			
s	z			
sh	zh			
ch	j	y-		
qu = kwh				
x = ks				

EQUIVALENT SPELLINGS.

c	= k	cat	ge, dge	= j	age, bridge
ce, ci, cy	= s	cent, city, bicycle	ph	= f	elephant
			s	= z	is, has

Based on Chart of Consonant Sounds used in Clarke School, Northampton, Mass.

1. Two consonant sounds may be omitted from the phonic work in the primary grades.

(*a*) Omit the breath sound of *th* as in *thin*, *thick*, *thank*, since the vocal sound as in *this*, *then*, *they* is more often in the child's vocabulary. It will be confusing to have two sounds for the same symbol.

(*b*) The *zh* sound as heard in *pleasure*, *measure*, *treasure*, does not occur in the Summers Readers and therefore is omitted. Let the symbol *s* at first represent the breath sound as in *sit*.

2. *p*, *b*, and *m* are in a horizontal line indicating that all are made by the same organs of speech.

t, *d*, *n*, *l*, *r*, all have the point of the tongue as the active organ and the upper gum as the passive organ in articulation.

q and *x* are not elementary sounds. They are double breath consonants. qu = kwh. x = ks.

VOWEL SOUNDS.

Short	a	at	Short	o	hop
Long	a-e	ate	Long	o-e	hope
Italian	a(r)	arm	Short	oo	foot
	aw	saw	Long	oo	food
	air	fair		ow	cow
	a	ask		oy	boy
Short	e	bed		ore	more
Long	ee	bee	Short	u	us
Short	i	pin	Long	u-e	use
Long	i-e	pine		ur	fur

COMMON EQUIVALENT SPELLINGS.

a-e = ay, ai	day, train
ee = ea, -e	each, me
i-e = -y, igh	my, high
o-e = -o, oa	so, coat
u-e = ew	new, view
aw = all, or	call, corn
ow = ou	out, found
oy = oi	boil
ur = er, ir	her, sir

Three vowel sounds may be omitted from the phonic work in the primary grades. The sounds in *ask*, *fair*, and *more* should be used with accuracy by the teacher, since the child is at the most imitative and impressionable stage. In the early phonic work it will confuse the child if he is taught two sounds for the same symbol. In this Manual the symbol *a* means invariably *a* (short) as in *cat*, therefore such words as *ask*, *chance*, *after* are taught through the series idea. *Fair*, *hair*, *bore*, *more* are taught in the same manner.

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